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WHOLE NO. 132.

Letters Patent for Inventions.

By JAMES A. WHITNEY, COUNSELOR-AT-LAW.

XIX.

ORGANIZATION AND ROUTINE OF THE PATENT OFFICE.

HAVING considered those matters which pertain to an invention before it is embodied in a specification and drawing, which, with the oath, petition, &c., comprise an application for letters patent, it may be proper to consider the organization and routine of practice in the Patent Office. In this connection, I may be permitted to repeat a sketch which I prepared for publication some two or three years since, but which may be taken as a correct sketch of the Patent Office in the present year.

In order to provide for the granting of patents under suitable guarantees, or rather under suitable assurance of novelty and utility, the government has organized a special bureau charged with the examination of every application, and the issue of every patent when its subject matter is found to be new and useful. This bureau, under the charge of the Commissioner of Patents, forms a part of the Interior Department, the Secretary of the Interior being invested with general jurisdiction over the Patent Office. There is, in addition to the Commissioner, an Assistant Commissioner and a Board of Examiners-in-Chief, comprising three judges, at the present time acute and experienced judicial officers whose decisions are frequently models of close and accurate reasoning, characterized by a clear appreciation of the true spirit and intent of the patent laws. The examining corps proper consists of principal Examiners, together with first, second and third Assistant Examiners. There is, in addition, a special Examiner of Interferences, and a large force, many of whom are ladies, devoted to the clerical work of the office. It will be seen that the organization is necessarily complex, and that its magnitude is considerable. The complexity would be obviated, and the work of the office would be much better performed if the working force was increased, and excessive labor was not required from officials, who, as a rule, earnest, industrious and efficient, have long been overburdened and underpaid. In other words, a more numerous force and better pay would render of easy attainment an excellence of administration that is now impossible.

The several steps necessary to obtain a patent may be briefly stated as follows: There must, in general, be provided a model, which should be of substantial material. The invention must be represented by drawings where such are possible, and these should show the invention clearly and in detail, and must be of a character which will permit them to be photo-lithographed. A description of the invention, which, with the drawing, constitute the specification, must also be filed, and must contain a clear and condensed description of the improvement. It must also clearly state the parts or combinations that are claimed to be new, and as a rule must embody a brief statement of the previous state of the art to which the invention relates. It frequently happens that an invention is found to be anticipated in part, and in such cases an amendment, properly drawn to cover what is new and to exclude what is old, must be filed before the case can be passed to issue. Of course, if the invention is found to be wholly anticipated by some anterior invention or by something so nearly like it that nothing more than mechanical judgment is required to make the old device equal to the new one, the application is rejected. On the filing of each application, a government fee of fifteen dollars is required to be paid, and an additional fee of twenty dollars before the patent is issued.

The time required to obtain a patent after the papers are filed, varies according to circumstances. If the application is properly prepared in the first instance, and the invention is not anticipated in any of its essentials, the allowance will depend simply upon the condition of work before the examiner to whom it passes for examination; and this may be from two weeks to two months. Some classes of invention are so complex that the examiners are necessarily behind with their

work, so that the cases being taken up in their order of filing are always more or less delayed; while in others it is possible for the examiners to keep the work so closely in hand that but a few days are required between the filing of a case and its allowance. If, however, by reason of partial anticipation of the invention, or other causes, amendment is necessary, further delay is caused, and the progress toward issue in such instances depends upon the diligence of the applicant or his attorney, and upon the skill displayed in so framing his papers as to place the case accurately and clearly before the examiner. Sometimes where an interference is declared, the delay may be extended to several months, the time being required for the taking of testimony, the making of motions, and other proceedings necessary in arriving at a judicial decision on the merits.

Assuming the specification, drawings and model to have been properly prepared, and the petition, &c., to be in due form, the course of an application in the Patent Office is as follows: The model goes to the machinist, whose business it is to ascertain if it be of proper size and finish, and of substantial make. The specifications go to an official of long experience, who looks to the regularity of the papers, but without examination of the contents of the specification, while the drawings are sent to the draughtsman, who examines them as to their size, legibility and fitness for lithographing. In the meantime, the fee of fifteen dollars is paid into the office of the chief clerk. The model, drawings and specification, together with the petition and affidavit attached, are then assembled and sent to the examiner to whose class the case belongs, and by him it is taken up for examination in its course. The preliminary work of examination is commonly done by an assistant examiner, each principal examiner being held responsible for the work done in his room. If an application is rejected, the applicant is entitled to a re-hearing before the principal examiner; if the latter persists in his rejection, an appeal lies to the Board of Examiners-in-Chief. If the case be still rejected by this tribunal, an appeal lies to the Commissioner in person, or, in his absence, to the Assistant Commissioner, as acting commissioner, or, when the applicant consents, before the Assistant Commissioner, in his capacity as such. If the case is still rejected and the applicant is satisfied that he yet has grounds for a further appeal, such may be taken to the Supreme Court of the District of Columbia. The government fees required by these appeals are ten dollars when the appeal is to the Examiners-in-Chief, twenty dollars when to the Commissioner, and ten dollars when to the Supreme Court of the District. In cases where the patentability *per se* of the invention is admitted, but the invention is claimed by two or more different parties, an interference becomes necessary. The proceedings in such cases resemble those of an action in equity. Apart from special motions (which at certain stages may be made and tried before the principal examiner, the Examiner of Interferences or the Commissioner in person, according to the state of the case), the hearings are as follows: First, before the Examiner of Interferences; second, on appeal before the Board of Examiners-in-Chief, and third, on appeal to the Commissioner. In interference cases there is no direct appeal from the Commissioner to the Supreme Court of the District, as in *ex parte* applications, but a separate action in equity may be maintained even after a patent has been issued in accordance with the decision of the Patent Office.

It will be seen from the foregoing that the proper prosecution of cases before the Patent Office is a matter of some complexity, and involves no slight degree of professional judgment, skill and care, and that the duties of the Patent Office are onerous and responsible to the last degree. On this last mentioned point it may be justly said that more of the complaints that have been made against the general efficiency of the Patent Office have arisen from misapprehension of the character of the duties required of the officials, and of the skilled professional labor necessarily called for in the preparation and prosecution of cases than from any actual maladministration within the Patent Office. While undoubtedly instances sometimes arise where individual examiners, through

carelessness, lack of experience, or native perversity of temper, work injustice or annoyance to an applicant, such are not common, nor are they to be taken as fair examples. There is probably no department of the government where high acquirements and uniform courtesy are more imperatively demanded or more fully displayed than in the administration, and by the officials of the United States Patent Office.

There is, however, just cause of complaint, not against the Patent Office, but against the parsimony of the Government, which keeps locked up in the Treasury nearly a million of dollars drawn from the resources of the Patent Office, instead of devoting it to the enlargement of the latter and the increase of the means for the proper transaction of business. Since the reorganization of the Patent Office in 1836, salaries of officials in every other branch of the Government have been materially increased, but in so far as concerns the Patent Office, they remain substantially the same. And this, too, notwithstanding the fact that the intricacy and multiplicity of the duties of the Patent Office is much greater now than then. The bureau is inordinately cramped for room. It is keeping within bounds to say that ordinarily six persons, examiners, copyists, &c., work in a room of a size not more than sufficient for the comfort and convenience of three. The exacting labor of some of the most important classes is carried on in apartments originally designed, it is said, for coal bunkers, and in which the moisture creeping through the walls brings discomfort, if not illness, to the occupants. This and many other drawbacks to the perfect working of the Patent Office could be remedied by wise legislation and a judicious use of money that should be devoted to the purpose. It is well, while waiting for the slow evolution of a public opinion which shall compel a just consideration of the deserts of this bureau, that the community at large should apprehend to what extent the Patent Office is compelled to make the best of very untoward circumstances.

The Dutch Exhibition.

AN International Exhibition is to be held at Amsterdam in the course of the winter, or rather early next year. It is understood that, in order to improve their colonial trade, a large number of German manufacturers have applied, or are about to apply, for space, and the question will arise, What should be the attitude of the English and American trade in the matter.

We group the two together because in this case the interests are almost identical. It has become a serious question to both the British and the American trades whether these outside exhibitions really repay the trouble and expense which exhibitors are compelled to bestow upon them. No firm is bound to enter goods at the Amsterdam Exhibition, and those who refrain from doing so will probably lose little or nothing. But if any firm should be induced to enter, the conditions are changed. Any award but the best would be a positive injury to the firm in question. An award, even though it be a "first-class," which ranks the firm in question with one of its trade rivals would probably do more harm than good. So agents must be sent over, and money must be spent lavishly, in order to obtain a special award which shall be higher than that of any competitor. The folly of trusting the jury of an outside exhibition of this sort with a decision which may affect the status of a valuable business, is too obvious to be further insisted upon.

It is true that German houses, and particularly those of a lower rank, who have little or nothing to lose by an adverse award, rush freely into these competitions, and doubtless to a certain extent reap a substantial benefit from them by increasing their outlets for foreign trade. But it has come to be a sort of axiom with the leading English and French makers that it does not pay to exhibit, and that it is better to leave such things to the smaller houses. The best American makers have also learned the same experience. It even seems likely that the best German manufacturers are awakening to a similar sense of the fitness of things. Even the so-called international musical exhibition projected for Berlin next year

has fallen through, thanks to the marked abstention and opposition of the best firms.

We believe it would be a bad thing for trade if these exhibitions were really abandoned, nor do we see why they should be abolished. When once the objectionable feature of competition before often an ignorant and nearly always a prejudiced jury is removed, international exhibitions bid fair to become fashionable again. Many large firms, both here and in the United States, would, for instance, be very willing to send specimens of their goods to Amsterdam if the competitive idea were abandoned. Such goods might be consigned to a local agent to be sold, either as patterns or otherwise, and the whole affair would be inexpensive. Any person who saw the piano might buy it or as many more as he liked to pattern, and thus the exhibition would serve its legitimate object of a mart.—*London and Provincial Music Trades Review.*

On Prevention of Fires in Theatres.

By C. JOHN HEXAMER.

A Paper read at the Stated Meeting of the Franklin Institute, held June 27, 1882.

[Continued.]

THE question is frequently asked, "What can be done to diminish the combustibility of the materials employed on stages?"

This is not an easy question to answer; that the heating and lighting appliances, divided over manifold points of the stage, as well as manipulations with open lights, and even fireworks, are necessary for modern theatrical performances, there is no doubt. In themselves they are not dangerous; but the danger lies in the great quantity of woodwork, gauze, coarse canvas, and other readily combustible materials of which scenery is made. If we remove the ready combustibility of these objects, not every spark or flickering gas flame will endanger the existence of the entire theatre, and the special danger of the stage and rigging-loft is immediately overcome.

The experiment of making certain pieces of decoration of an incombustible material has been tried many times, and with considerable success. Especially the flies, as being most exposed and hanging among the border-lights, have in some cases been made of fine wire gauze. The interstices were then filled with an incombustible substance, and the flies were then painted in the usual manner. This method certainly gives entire security against fire, and the greater amount of first cost is more than counterbalanced by their greater durability; but the inconvenience of handling such pieces is greatly increased by their greater weight, making them practically impossible for drops and larger wings and flats.

Another device is to protect the wood and canvas by painting it with suitable materials, and thus to make it incombustible.

After the rebuilding of the Opera House at Munich (destroyed by fire 1823), the woodwork was given a few coats of water-glass. This kept well for twenty years, but later trials showed that the coating of water-glass had changed its chemical composition, and gave no further security.

Water-glass is further objectionable on account of the gloss it imparts to scenery, thereby reflecting light, and spoiling the artistic effect of the painting.

The impregnation of scenery before painting has been strongly advocated, and especially of the aforementioned flies. Some of the different substances used for this purpose are alum, sodium sulphate, borax, the soluble fluorides, and calcium sulphate. It was claimed that by impregnation canvas became so far incombustible that it could neither propagate flames nor grow for any length of time, and even under great heat would only char.

After the fire at the Berlin Opera House, the authorities ordered the soaking of all scenery in a solution of alum.

The same question was raised, and given to a commission to decide, some twenty-five years ago in Paris. On account of the report of this commission an ordinance was issued enforcing the impregnation of all scenery. This was carried into effect in several theatres until, unexpectedly, some impregnated gauze was set on fire by the heat of a candle. The mayor had the case investigated. It was found that the ingredients used had lost their protective power, and had changed the chemical composition of the paint.

The writer ascribes the failure of these experiments to the manner in which the process was conducted; the canvas being, in all cases, merely soaked in the solution, and then dried and painted. If a piece of canvas is soaked in water-glass, and allowed to dry, the liquid, in losing its water, will contract more and more, until finally the solid particles will sit loosely on the yarn of the canvas.

Again, sodium tetra-silicate (water-glass being soluble in water) is dissolved on coming in contact with water. The water-colors used in scene painting may, therefore, have dissolved the greater part of the silicate at the start.

To obviate this the author would suggest the following: After thoroughly soaking the canvas in water-glass it should be placed in a dilute solution of hydrochloric acid; this would precipitate the silica inside of the fibres of the yarn itself. The reaction being the formation of silica, sodium chloride and water, viz., $\text{Na}_2\text{Si}_2\text{O}_5 + \text{HCl} = 4\text{SiO}_2 + 2\text{NaCl} + \text{H}_2\text{O}$. The silica, being insoluble in water, could not be washed out, and on account of its precipitation in the fibres, could not readily

be thrown out, this process being a parallel case to the use of a mordant in dyeing, the linen in that case being first soaked in color, and this then precipitated (made fast) by the mordant. As silica has no gloss, this process would also get over that difficulty.

Of course, any other incombustible substance precipitated into the fibres will answer as well as the above.

Other solutions recently recommended for purposes of impregnation are: Versmann's and Oppenheim's, who advise a solution of 2 parts of sodium tungstate with 3 parts of sodium phosphate; Nicoll, one consisting of 6 parts of alum, 2 parts borax, and 1 part dextrine dissolved in soap-water; Siebdrath uses 5 parts of alum, 5 of ammonium phosphate, and 100 parts water; Patera, 15 parts borax, 11 1/4 parts of sodium sulphate and 100 of water; Martin, 8 parts ammonium sulphate, 2 1/2 of sodium carbonate, 3 parts boracic acid, 2 of borax, 2 of starch, and 100 of water. And very recently it has been suggested to use a solution of magnesium chloride.

That something must be done to protect all easily inflammable parts, there is no doubt. The enormous danger of modern stages, and the dislike of insurance companies to writing these risks, will be a great factor in favor of the introduction of rational measures.

These remarks apply not only to stage settings, but also to the light and flimsy suits of players, and especially to the dresses of the ballet. The great number of persons killed by the burning of clothing is astonishing. The sad death of the renowned dancer Emma Livery, Paris, 1862, and the burning to death of twelve persons at Philadelphia, February 17, 1861, are sufficient examples to show the necessity of this measure.

All the theatres of London have wet rags constantly on hand, that, in case of accident, instant assistance may be rendered.

The combustibility of scenery is also greatly lessened by painting it on both sides, as the fuzz on the back of scenery, along which flames spread, is thereby destroyed.

The author's attention was first called to this fact by Mr. Higbee, chief machinist of the American Academy of Music, Philadelphia.

This gentleman held canvas painted on both sides within an inch of a "Bunsen burner," thus only charring it. The writer has frequently repeated this experiment, but he must here state that this only holds good as long as the canvas is well covered with paint, and not after the paint has partly dropped off.

Scenery might be made much safer than it is by simply whitewashing the back of it, thus destroying the fuzz. This is an exceedingly cheap and simple operation, and there can be no excuse for not carrying it out.

Of late the use of asbestos for scenery, and especially for the "fire-drop curtain," has been agitated, but as yet nothing really practical has been done in this direction.

A fact not generally known is that it is not so much canvas scenery which is dangerous as the gauzes used in especially large quantities in spectacular pieces. This stuff is inflamed on the slightest provocation and spreads like "wild-fire." It may be safely stated that a theatre which uses much gauze is by far more dangerous than one that uses little.

[To be Continued.]

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

... Samuel Russell Warren, the prominent organ-builder of Toronto, Canada, recently died at Silver Spring, of heart disease. His son is the organist of Grace Church, this city.

... So few church officers understand the importance of having an organ tuned by a competent person, that they often allow partially capable tuners to go over the instrument. The result is deplorable, as many organists know. The different manuals are left slightly out of tune with each other, while the reed stops are shorn of whatever smoothness and beauty of tone they may possess. Altogether, an instrument had far better be allowed to get gradually out of tune for years, unless a really able tuner can be engaged for the purpose of putting it in thorough order. By bad tuning, the organ necessarily deteriorates, at least with regard to quality of tone, and often the mechanical parts of the instrument become so ineffective in their movements that the best performers are unable to produce the impression upon their listeners which they could easily do if the instrument had been kept in proper order.

... A new organ, built by the Moline Pipe Organ Company, Moline, Ill., for the Edwards Congregational Church, Davenport, Iowa, was opened by H. Clarence Eddy, of Chicago, on Friday evening, July 24. A very interesting programme was given, a large and appreciative audience being present. The organ is said to be an excellent instrument, and it responded to the demands of the occasion perfectly, and with a facility that excited remark. Its appearance architecturally corresponds with the church, being gothic, with polished black walnut. The front is composed of two large towers of 16-foot pipes each side of the key-boards, with circular flat in centre, back of which rises another row of pipes, producing a beautiful effect, and harmonizing with the arch in which it stands. The side flats recede from the towers, conforming also to the arch. The front is beautifully decorated,

the large towers being of a rich brown ground color, while the centre and side flats are of silver-gray; a large band of maroon with gold ornaments spans the entire front. This is the second organ which the Moline Pipe Organ Company has built for the society, the first having been destroyed by fire last winter. The trustees, when ordering this organ, wrote to the manufacturer that, after having had in practical use for seven years the late organ, they were so well satisfied with its general merits that they commissioned the company to build another as near like it as possible. The general opinion, however, of all who heard the new organ is that the company has even surpassed the highest expectations. Following is a detailed description of this organ:

Compass—Of the Manuals, C C to A; of the Pedals, C C C to E.

GREAT ORGAN.		No. Pipes.
Contra Viola, metal, open, 16 feet.....	58	
Open Diapason, metal, 8 feet.....	58	
Melodia, wood, 8 feet.....	58	
Viol de Gamba, metal, 8 feet.....	58	
Dulciana, metal, 8 feet.....	58	
Flute Harmonique, metal, 4 feet.....	58	
Principal, metal, 4 feet.....	58	
Twelfth, metal, 2 1/2 feet.....	58	
Fifteenth, metal, 2 feet.....	58	
Mixture, metal, 2 ranks.....	116	
Trumpet, metal, 8 feet.....	58	
SWELL ORGAN.		
Open Diapason, metal and wood, 8 feet.....	58	
Salicional, metal, 8 feet.....	58	
Quintadena, metal, 8 feet.....	58	
Stop Diapason, wood, 8 feet.....	58	
Fugato, metal, 4 feet.....	58	
Flute Traverso, metal, 4 feet.....	58	
Gems Horn, 2 feet.....	58	
Oboe and Bassoon, 8 feet.....	58	
PEDAL.		
Bourdon, 16 feet.....	29	
Grand Open Diapason, 16 feet.....	29	
MECHANICAL.		
Tremulo.....	(Great to Swell.)	
Signals.....	(Great to Pedal.)	
With opening and closing double-acting composition pedals, operating both Swell and Great Organs.	(Swell to Great.)	
Indicating plates on Key Board and Wind Dial.		

... When a good musician and organist demurs to organ recitals on the ground that the organ is a sacred instrument, and should only be used as an adjunct to religious worship, then does it become plain why the ordinary public fights shy of organ recitals, and why the organ cannot ever become a popular solo instrument. A well-known English organist recently took the ground stated above, and argued that its use should be very jealously guarded, in order that the recognized musical instrument of the church might never be degraded. Only works of a truly sacred character should be played upon it, he believed. To those who look upon the organ as something more than a mere collection of diapason pipes, this opinion will seem unnecessarily restricted, and one calculated to stay the progress of the art of organ building. No doubt, the instrument is often desecrated, and never more than when such pieces as the overtures to "Masaniello," "Zampa," &c., are played in church. It would seem that perverted taste could go no further than this, and those who consistently and persistently raise their voices against such an inartistic and censurable use of the "king of instruments" deserve great praise, and the future triumph of their cause. That the organ is every year becoming more and more of an orchestral instrument, or rather that its capabilities are being directed toward making it a small orchestra, can hardly be disputed. The fact that free reeds are becoming common, and that the reed-stops generally are receiving so great attention, serves to prove that the old-fashioned organ is really a thing of the past, and will never be revived. This is inevitable; modern composers for the instrument endeavoring to develop its capabilities in a direction that Bach never dreamt of, and that time can only carry farther and farther.

... The *Oracle*, a valuable journal of "response, research and reference," to quote its own title, in answer to a correspondent, makes the following observations on "Orchestral and Organ Tone": "Quality of tone depends chiefly on the number and proportionate strength of the upper partials, which are heard in connection with the prime of every compound musical tone (for a perfectly simple tone hardly exists in practical music). It partly depends also on the noises which accompany the production of the tone. Usually, the upper partials decrease in power as they become more remote from the prime tone, but to this there are many exceptions. Thus, the clarinet (having a cylindrical bore) wants the even, partial tones altogether; the oboe and bassoon (with conical bore) have both odd and even partials, but the odd ones predominate; the peculiar strength of the 7th and 9th partials (which are dissonant with the prime) is the cause of the characteristic quality of these latter instruments. On the stringed instruments the quality of tone depends on various considerations—the place of striking, the make of the sounding-box, the thickness of the strings, &c., but, generally, the strength of the partials varies about as the inverse of the squares of their ordinal numbers. The human voice has normally a good series of upper partials up to the sixth (including the prime); when it is strained, higher partials become prominent. The flute is the nearest approach to a simple tone in the orchestra; the tone is soft and pleasant, but not rich; it is the type of the "principal" work of the organ. Brass instruments vary in form, and consequently in quality; generally they have high upper partials, which are favored by the elasticity of the material. Instruments of percussion have not, properly speaking, musical tones at all, and need not be considered in connection with our subject. It is always possible to ascertain by experiment the composition of any quality of tone, and then to construct a pipe which will produce a tone of the

same composition. But even then there are many things wanting to make the resemblance perfect. The noises that accompany the emission of a note, such as the scraping of a violin, the whistling of the mouthpiece of a flute, &c., all tend to characterize the tone of those instruments. No such distinctions will occur between different forms of organ pipes. Moreover, the organ fails in that important feature of good performance on any orchestral instrument—expression. It would be difficult to imagine an organ giving an approximate representation of a violin solo, however exactly the violin *timbre* might be imitated. It is very doubtful whether, in the majority of instances, the registers bearing the names of orchestral instruments have been invented with the express intention of imitating those instruments. The resemblance in many cases is not very obvious, and the names have probably been given merely as a matter of convenience to aid the memory of the organist and organ builder. Some exceptions there doubtless are—such as the trumpet stops. One cannot see that the imitation of the orchestra by the organ is a desirable end. Each has its own province, and it is comparatively rarely that music written for the one is equally effective on the other. Were the resemblance of the registers to the instruments whose names they bear more perfect, they would probably combine less well with the principal work of the organ, from which the organ will always derive its character, and the constitution of which can never be seriously modified by any modern additions to the instrument.

The Artistic World.

AT HOME.

—Madeleine Schiller is spending the summer at Richfield Springs.

—Cora Carpenter is said to be one of the best sopranos in St. Louis.

—Maria Vanani has achieved a success at Koster & Bial's Concert Hall.

—Jacob Graff, the tenor, has been singing in Philadelphia with moderate success.

—Remenyi, the violinist, will, no doubt, soon make his appearance in Philadelphia.

—Jennie Hughes has been singing with fair success at Koster and Bial's Concert Hall.

—Lily Post hankers to become an Italian opera singer. She does not fear disappointment.

—Theodore Thomas is to instruct the vocal sight-reading class at the New York College of Music.

—Wm. Courtney is now giving vocal lessons in Rochester, N. Y. His services are fully appreciated.

—Ernst Hartmann is considered as the best resident pianist in San Francisco. He is also a fine musician.

—Emily Soldene may visit this country again. It is doubtful whether success would attend her venture here.

—Mrs. W. B. Tanner has been singing in Cleveland. Her success at a Liedertafel concert was unusually great.

—Henrietta Markstein deserves praise for her appearance in several charity concerts. Her piano playing has merit.

—Carl Lentz, the popular conductor, of Philadelphia, recently celebrated his twenty-fifth anniversary as conductor.

—A baritone singer of Chicago, named Copeland Townsend, has made a good impression by his singing in that city.

—Aimée will probably sing in Mexico next winter. She may well be termed the irrepressible in conjunction with Brignoli.

—Albert J. Holden, the well-known composer and organist,

is now tramping out his two week's vacation along the Massachusetts coast.

—Nora Clench, who is only fourteen years of age, has made an excellent impression by her violin playing in Cleveland.

—Mr. Eddy continues his organ recitals in Chicago with much success. As a player he stands at the head of organists in this country.

—Lizzie Calderwood, claiming Omaha as her home, is becoming well known by her excellent singing. She has a true and brilliant soprano voice.

—Letitia Fritsch must be gratified at the reception accorded her wherever she appears. She has several qualities to recommend her to the general public.

—Patrick Gilmore, the bandmaster of the Twenty-second Regiment, gave some excellent concerts at the camp in Peekskill last week. He covered himself with glory.

—Mrs. George Henschel (Lillian Bailey) has lost none of her prestige as a singer since her marriage to Mr. Henschel. She will appear at the approaching Worcester Musical Festival.

ABROAD.

—Mlle. Mahieux has appeared in Brussels with great success.

—Signor Rotoli shone both as a singer and composer in a recent concert given by him in London.

—The young vocalist, Rosina Isidor, achieved much success in London by her effective singing.

—Besides Mlle. Théo, Mr. Grau has also engaged Mlle. Derivis for his opera tour in this country.

—Mme. Ole Bull, widow of the Norwegian Paganini, is preparing a biography of her late husband.

—Mme. Schroeder will be the star vocalist at the approaching musical festival to be held in Brussels.

—The composer Bradoky, who died some few months ago, has had a monument erected to him in Trinity Cemetery, at Berlin.

—Saint-Saëns, the distinguished composer, has been created a Knight of the Order of Leopold by the King of the Belgians.

—Joseph Wieniawski, the celebrated pianist, has left Paris after the great success obtained in his concerts. He is now in Brussels.

—Edg. Tinel, the pianist, has been playing at Hal. Music is to him a worship. He is a true artist and a consummate executant.

—M. Grau, so they say, will have Capoul, the ladies' tenor, in his regular troupe, which will visit New York, Havana and Mexico.

—M. Coulon has chosen M. Warnots, the brother of the professor of singing, to conduct the orchestra of the Theatre Royal of Anvers.

—Franz Van Herzele, the excellent director of the Gand Choral Society, has been elected to conduct the Society of Ste. Marie d'Oignies.

—A Mr. Barrows recently sang in London and made a very favorable impression. He is a tenor who has been pursuing his studies in Milan.

—Rossini never traveled on the railroad, as he had an aversion to this mode of locomotion. Great geniuses have very often singular notions.

—The well-known harpist, Herr Oberthür, occasionally delights London audiences. His playing is brilliant and effective.

He is undoubtedly a superior artist on his rather thankless instrument.

—Terziani, the composer, will have represented during the coming carnival at the Apollo Theatre, Rome, a new opera called "L'Assedio di Firenze."

—Rubinstein recently directed at Cologne his opera of the "Demon." It was enthusiastically received, and he was covered with hearty demonstrations.

—M. Colonne has engaged Mlle. Stella, of La Mar, Aix-les-Bains, where she will soon make her debut as a light singer of comic opera, in the new Théâtre du Cercle.

—W. G. Cusins, the composer and pianist, never fails to delight London music lovers by his performances. His compositions are comparatively light but charming.

—A Mlle. Etty, singing in London, is said to have a fine voice and to know how to produce it with effect. She sang the "Polonaise" from "Mignon," with much dash.

—Patti seems to have lost none of her charms for her European admirers. Her vocalization is esteemed as highly as ever it was, and her acting is considered as of a very high order.

—Giuseppe Reletti, of Milan, the celebrated manufacturer of wind instruments, has been unanimously nominated honorary member by the Academical Board of the Musical Institute at Firenze.

—A young contralto, by name Mlle. Doré-Desvignes, just returned from the Continent to London, appeared in a concert given by herself, and displayed a pleasing quality of voice and an excellent method.

—Teresa Tua is now in Paris, where she will study with her former master, Lambert Massert, in order to realize completely the hopes that her extraordinary talent has raised in all who have heard her play the violin.

—Herr Dressel, director of the South Kensington School of Music, is a pianist of great ability. He recently gave a recital wherein he performed numerous works of difficult calibre in a most able and effective manner.

—The death is announced of Espin y Guillen, director of the Madrid Conservatoire, organist of the Chapel Royal, and composer of an opera, "Padillo o el Asedio de Medina," the first act only of which was performed in 1845, with enormous success.

—Tito Mattei, the composer and pianist, is always welcomed by the audiences before which he appears in his rôle of pianist. His recent performances in London have been highly successful. Only the ultra-classical affect to look upon him coldly.

—A Mlle. Heuse has been singing at Waux-Hall, Brussels. She has a remarkable voice, flute-like in quality, and executes staccato passages, trills, descending and ascending scales, &c., with the greatest ease. She makes her audience grow enthusiastic.

—An examination of the late Joachim Raff's musical remains has brought to light several works of interest, notably a secular oratorio, "Dornröschen," two symphonies—one, "Im Herbst," completed; the other, "Im Winter," unfinished—and also two operas, the text by Raff himself, but the titles of which are unfortunately not known.

—A Frederick Penna, the baritone vocalist, of London, recently delivered a lecture on the character of "Elijah," as depicted by Mendelssohn, in the famous oratorio so entitled; and gave some admirable musical illustrations, accompanied by C. Henseler on the pianoforte. The lecture is said to be thoroughly exhaustive and in every sense edifying.

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HOME.

The Holman English Opera Company has been reorganized for the coming season.

Wayman McCreery's comic opera, "L'Afrique," will soon be produced in St. Louis.

England will have a visit next spring from the Boston Miniature Ideal Opera Company.

The only orchestral society in Quebec is called the Septuor Haydn. It intends to do good work the coming winter.

The Epstein Brothers are superintending the rehearsals of the opera of "Stradella," which is to be given in English in St. Louis the coming winter.

The Cincinnati orchestra, numbering some fifty performers, gives concerts twice a week at the Highland House, that city. The conductor is Michael Brand, and the leader, S. E. Jacobsohn.

John McCaull has had written a new libretto for "The Snake Charmer." The opera will be revived at the Bijou Opera House next season, with one or two additions to the score, which are being written by M. Audran.

"The Merry War" managers at the Metropolitan Alcazar were in trouble last week. It seems that the last word of this opera's name, "War," well expresses the state of things that prevails between manager and artists during its performance.

The five weeks' engagement of Theodore Thomas' orchestra at the Exposition Building, Chicago, closed on Saturday last. This week Mr. Thomas gives a series of concerts at Cleveland, and next week the famous orchestra will be heard at Cincinnati. The programme for Wednesday evening, August 2, at Chicago, was devoted almost entirely to the works of American composers, as the pieces selected were Whiting's cantata, "The Tale of the Viking;" the introduction and march of the Priests of Huitzil, from the opera of "Montezuma," by Frederic Grant Gleason, of Chicago; John C. Paine's symphony in A major, No. 2, and the "Red Cloud Galop," by the late A. H. Pease. The concert was announced as the "American Composer's Night," but the last two numbers on the programme were a waltz by Strauss and the ballet music from Wagner's "Rienzi."

FOREIGN.

Certain alterations have been made in the Berlin Opera House.

The two choral unions of Milan have united into one large choral society.

Carl Rosa is to give English operas at Drury Lane, to commence in April.

The statue of Auber ordered by the people of Caen, has arrived in that town.

An English version of "La Dame Blanche" has been made for Carl Rosa by Arthur Matthison.

About sixty choral societies, as well as bands, took part in the recent grand festival of Vilvorde.

A new musical society is being started in Liverpool, the object of which is not yet publicly known.

Signor Sarria's new comic opera, "Regina e contadina," has met with considerable success in Naples.

The Common Council of Mons recently decided to transform into a conservatory the Academy of Mons.

The monthly smoking concerts of the Victoria Glee Club, London, are always well attended, and are as successful as possible.

A new school for the study of sacred music has been founded in Milan, which will admit pupils between the ages of nine and twenty.

The impresario of the Eden Théâtre, Paris, is actively preparing for the opening of the coming season, which has been fixed for November 15.

The occasion of the Fête Nationale, Paris, of July 14, brought out the pupils of the common schools. They exhibited considerable proficiency.

A musical festival has been recently held in Bordeaux, when Berlioz's "Damnation of Faust" was performed three times and received with the greatest enthusiasm.

An act of M. Delacour's libretto, set to music by M. Lacôme, entitled "Une nuit de la Saint-Jean," was recently read to the artists of the Opéra Comique, Paris.

The approaching season of the Hamburg Opera will be opened by Glinka's opera, "The Life for the Czar," and it is said that the orchestra will be directed by Hans von Bülow.

Stadtfield's "Hamlet" has been performed for the first time,

with great success, in Weimar. Stadtfield was a promising Belgian composer, who died in 1853 at the early age of thirty.

"Art in Earnest; or, Wagner and no End," is the title of an essay on the "Meistersinger" and "The Nibelungen Ring," by B. F. Wyatt-Smith, a writer of some reputation in London.

The director of the Russian Imperial Theatres, Vsevolodski, has been called from Paris to St. Petersburg, in order to prepare in the Gatchina palace, the residence of the Czar, the Russian spectacles.

Ch. Monselet and Poise have delivered to M. Carvalho the poem and the score of the new comic opera which will be represented during the approaching season in the Favart Hall. It is entitled "Jolies Filles."

M. Bias, the director of the Casino, at Dieppe, France, has engaged for this month M. Berthelier, who will play in the "Petit Duc," "Le Jour et la Nuit," "Le Testament de M. de Crac," and "L'Île de Tulipatan."

The promenade concert season began on August 5. Covent Garden Theatre has for the series of concerts been let to Jones and Barber, of the Alexandra Palace. Gwyllym Crowe will conduct, and will likewise be associated in the management.

The Marquis Eugène de Loulay has commissioned the French Minister of Public Instruction to give bronze and silver medals for the encouragement of musical study, in the music school of Caen and the college at Argentan, of which he was formerly a pupil.

The *Echo Musical* says: "The old orchestral conductor of the Alcazar (Fantaisies Parisiennes), Alex. Lagye, has been engaged by M. Grau, the American manager, for an artistic tour of twenty-two months, which will embrace the two Americas and the Antilles."

It is reported that two series of four representations of the "Nibelungen Tetralogy," by Wagner, will be given in October in Brussels, at the Alhambra Theatre, under the direction of Neumann. His whole troupe, consisting of some 160 persons, will take part in the performances.

Recently, at Milan, the centenary of the poet and librettist Metastasio, was celebrated at the Philodramatic Theatre. The scheme of the performance included the poet's "Attilio Regolo," an air from Mozart's opera "Titus," and a cantata composed for the occasion by Dominici.

The concours for the two musical grand Prix de Rome that were to be awarded this year has now ended, and the victors are again two pupils of M. Massenet—M. Marty and M. Pierné. The subject chosen for the examination was the story of "Edith," beloved of Harold, King of the Saxons.

The *Revue du Monde Musical et Dramatique*, for July 15, says: "Maurice Grau, the impresario, has arrived in Paris in order to form a troupe which he will lead into America. Besides other works, he proposes to mount this year Massenet's 'L'Hérodiade,' and Offenbach's 'Les Contes d'Hoffmann.'"

The Lovanio journals inform us that in the College of Saint Peter, Van Elewyck had performed Cherubini's Mass in F, which has not been heard there for half a century. When this work was executed for the first time in Paris, Cardinal Caprara wrote to the composer: "Dear Son—You are worthy to sing the praises of God."

Several works by Belgian composers have figured on the programme of the "concours" of the Brussels Conservatory. First, a flute quartet, with accompaniment for horn and string instruments, by G. Huberti; a melody for horn, by Van Cromphout; a quartet for three oboes and English horn, by L. Jehin, and a clarinet quintet, by L. Barwolf.

M. Pessard, the gifted composer of "Le Capitaine Fracasse" and several other charming works, has been commissioned to write a two-act opera for the Opéra. It will have small chance of being put on the stage next season, as there is first to come Saint-Saëns' "Henry VIII.," Dubois' Provençal ballet, "La Farandole," and perhaps a revival of "La Source" or "Giselle."

The *Corriere del Mattino*, of Naples, says that the inauguration of the monument to Guido d'Arezzo will take place in that town in September. The ceremonies will be attended by agricultural and industrial shows, an international congress of church singers, and a congress of makers of national instruments. A writer says: "Guido, the Benedictine monk, A. D. 1020, added two staff-lines to the already existing two—to keep the dots and scratches straight. Even this slight reformer drew upon himself the slander of ignorant bigotry, and was ordered to leave his convent."

A grand musical festival is announced to take place in Brussels on August 20 and 21. The following is to be the programme: Handel's "Alexander's Feast," Brahms' "Requiem," "Le Rétour," a choral work by Adolphe Samuel; "Hymne à la Beauté," unpublished work, by Peter Benoit; an overture by Philippe Radoux, the overture to Gluck's "Iphigénie in Aulide," and Mozart's "Ave Verum." Al-

phonse Mailly, organ professor at the Conservatoire, will be at the organ.

It seems ungracious to be captious, but in glancing through the list of papers honored with special reserved places for "Parsifal" at Bayreuth, it is noticeable that they are in the possession of journals devoted to the cause of the "music of the future," while it is equally noticeable that the papers left out in the cold are those in which the advanced doctrines have not met with much approval or encouragement.—*Musical Standard*.

Mr. Lea, of Liverpool, will give a number of concerts the coming season. A specially selected orchestra is to play every month, and many leading vocalists will appear at the regular monthly concerts. The competition concerts will be given at regular intervals, as before, for soprano, contralto, tenor and bass vocalists. For the first special concert Edward Lloyd is engaged, and for the subsequent monthly concerts the audience will be invited to select the principal vocalist for the following month.

An interesting sale of valuable manuscripts recently took place in Leipzig, chiefly from the collection of Sir Conrad Schleinitz, director of the Leipzig Conservatorium. A book containing copies of old church music which Mozart collected in his travels, and wrote down with his own hand, sold for 700 marks. The highest price was gained by the Mendelssohn manuscripts, which, including his last composition, sold for 2,222 marks. Four manuscripts of Franz Schubert were sold for 5,146 marks.

The 26th performance of the Musical Artists' Society, London, of new works was given last month. The programme was strong in interest, including admirable and charming sonatas for violin and pianoforte, by Walter Macfarren and Miss E. M. Laurence; a sonata for violoncello and pianoforte by E. Sharp, and some very musicianly variations for organ on a theme by Handel from the pen of Dr. Creser, of Leeds. Interesting and valuable vocal pieces were also included, by H. C. Banister, Dr. J. Hullah, Dr. Wolff, Duncan Hume, and Dr. Bradford, the excellent honorable secretary.

Use of the Chord 6-4 in Modern Music

An interesting article by H. Gartner in the *St. Cecilia Magazine* contains the following observations:

The chord 6-4, as is well known, is the second inversion of the common chord, that is, the fifth lies in the bass; yet though derived from the common chord, it has but few of its characteristics. The one expresses independence and firmness, the other loftiness and delicacy.

The classic school made but little use of the 6-4 chord, and this cannot be surprising to us when we remember that that school aimed at a lofty style, free from sentimentality. But feelings underwent a change by-and-by on the subject of music, and the strict classical standard was lowered to suit this change. Here the 6-4 chord was found most useful, expressing a lighter style of feeling than the purity of the classical school. Handel makes but little use of this chord, whereas Bach, who may be regarded as the originator of the romantic school, employs it much more frequently in his compositions. It was not, however, till Mozart came that we find it playing any important part. This composer made frequent use of it, both at the close of a period and in a final cadence, giving it at times a peculiar importance by placing it on the accented part of the bar. This produces a very beautiful and peaceful effect, and doubtless much of the fascinating sweetness of Mozart's music is due to the introduction of this particular chord. There is this difference between Beethoven and Mozart with regard to the 6-4 chord—the former sometimes employs it to produce brilliant effects, the latter soft emotions. Mendelssohn also makes frequent use of the chord, producing wonderful though totally different effects from those of Mozart.

Beethoven, who left the classical for the romantic school, discovered many ways of making his art interesting. Just as a novelist, eager to excite our interest or arouse our passions, leads us in the opening pages of his story into the very centre of some intricate plot, so Beethoven often begins, not with striking the key-note, but with leading us through various powerful chords and much restless wanderings till we reach the desired end. Robert Schumann, perhaps the most characteristic of all Beethoven's followers, gives us some beautiful examples of this style of composition in his "Davidsbündler," No. 2, 5, 7.

In Schumann's "Help Me, Sisters, op. 42, the character of the 6-4 chord is preserved in spite of the flat, where it is used in the same form through several bars. Much tenderness and pathos is thus diffused through the song, and we may here notice that it has been frequently remarked that Schumann above all other composers knew well how to suit his accompaniments to his words.

As a proof that the 6-4 chord may close a piece, let me quote the allegretto in Beethoven's seventh symphony. Again, we meet with it in Schumann's "Scenes of Childhood." It occurs in the "Ritter vom Steckenpferde" and "Kind im Einschlummern," both of these pieces closing with it. The effect of the chord in the latter is very striking and charming. The child, wearied with playing, lies down to rest, and, as he does so, the music ceases, but comes to no proper end, passing into dreamland in the form of this same chord of which I am speaking.

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NEW YORK, THURSDAY, AUGUST 10, 1882.

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THE coming season bids fair to be brilliant, both musically and dramatically, judging from the numerous attractions so far announced. Novelties there are to be, if not of great worth. That comic opera will have as extensive a show as usual is certain—a fact not wholly to be regretted. Grand opera appeals to cultivated taste, and classical orchestral performances to the highest taste of all. The divas Patti and Nilsson will command a large share of admiration; the former appearing in opera only, the latter exclusively in concert. Mlle. Theo will command the allegiance of those who swear by opera bouffe. The event of greatest importance to musicians, however, will be the promised representation of Wagner's "Nibelungen Trilogy." This alone will make the season famous, granting that the performances take place. Pecuniary success is almost certain, for curiosity will lead many to attend who have no special liking for Wagner's theories or music. The event will be truly important.

THE dull season is passing away, and active preparations are being made for the fall trade. The same state of affairs exists in England, and business prospects seem quite bright. The present excellent state of trade in this country could only be materially affected by a financial crisis, such as occurred some years ago, of which there need be no fear at present. The freight blockade may have temporarily caused inconvenience and delay, but as long as the demand for goods continues brisk, only impatience, not depression, is exhibited by dealers. Let us hope that the coming few months will give manufacturers of pianos and organs all they can well do, and let us still further hope that if this should prove to be the fact that there will be no foolish strikes. Workmen are too apt to turn prosperity into adversity by inconsiderate actions. Manufacturers, on the other hand, should not be slow to do the very best by their employees. The welfare of both demands strict justice, and, when possible, a leaning toward liberality.

THE subject of American shipping is one of so much gravity that it cannot be referred to too often. A vague report has gone forth that a line of steamers between this country and Australia is being projected. Commenting upon this, the *London and Provincial Music Trades Review* says that it will hardly be found to pay. "At present, we believe, the freight from Boston or New York to Australia, via London, is far cheaper than any freight which could be charged from San Francisco, plus the charge for railway carriage across the American continent." There is food for thought in this remark, and our railway magnates might well take into consideration the matter of cheapening overland freights. Australia is a growing country, the trade of which is greatly increasing every year. That by well directed and persistent efforts we could, in time, establish a profitable route between this country and the great English colony must

be admitted; but whether it will ever be done, or how many years will have to elapse before such route becomes an accomplished fact is the question not easily solved.

IN the last issue of THE COURIER some few words were said relative to the smallness of the royalty offered to even well-known and favorite composers by music publishers. There is still another aspect of the case that may with advantage be touched upon here. In every transaction based on the royalty system, the composer is wholly at the mercy of the publisher with regard to the correct statement of copies sold. As an excellent musician and composer once remarked, "There is not a publisher who does not flare up on the instant a composer asks to see the printer's bills, an act that is wholly justifiable and right." The truth of this observation is apparent, and forces all fair-minded persons to the conclusion that the business relations of composers and publishers are too one-sided for perfect satisfaction to be experienced. Let publishers treat composers whose works they do not purchase outright with that confidence which begets perfect trust, and then the expressions of ill-will so often heard will give place to complete contentment.

WESTERN audiences are not, as a rule, given to tolerating inferior performances. They demand all of the amusement that they pay for, which must be up to the mark if forcible and not unreasonable demonstrations are to be avoided. Troupes start out from New York with very little to recommend them to the attention of any paying public. They make for the West with the expectation of reaping a very harvest of greenbacks; but a few weeks is generally sufficient to bring home to the managers of these organizations the fact that not everything is good enough for "Western people." Years ago things were undoubtedly different in this respect, and almost any kind of show stood a reasonable chance of making a certain sum of money over and above expenses. Since that time Western taste has advanced, demanding and only being satisfied with the very best in the musical and dramatic line. Even church music must needs be good, to prove which some one has humorously asserted that on the frontier a notice is posted in some of the churches to this effect: "Please do not shoot at the organist; he does his best."

THE danger of tinkering with contracts after they have once been signed and sealed, has recently been exemplified by a case tried in London. A music firm, selling instruments on the installment plan, rendered its own stringent contract null and void, because it foolishly allowed one of its collectors to accept a less sum per week than had been demanded and agreed to when the contract was originally drawn up and signed, before the instrument was delivered to the purchasing party. At first sight, it would seem impossible that a business man should act in so foolish a manner, but the result, as set forth, demonstrates that even the sharpest dealers may now and then be thrown off their guard. There is only one safe way in which a first contract may be altered, and that is, to have a new one drawn up and signed (embodying the later conditions and stipulations) before the original is destroyed. To violate the conditions of a contract in the least degree while they remain in force by former agreement of both parties, is to do away with all contract whatever, and to turn a transaction, formerly based on legal forms, into one where mere word and honor must rule.

MINOR TOPICS.

"FREE musical performances" are not to be generally commended, and yet an occasional free performance of a high class may be given with the best results. An oratorio society in Dublin some months ago gave the "Messiah," and admitted the music-loving public gratuitously. Of course, the concert drew an overwhelming audience, and proved to be an immense affair. In this case only praise could be bestowed upon the managers of the society, for such an exhibition of philanthropy is entitled to the highest praise. The only question that is open to debate is whether all those who were too poor to pay the price of admission gained admittance to the concert, to the exclusion of those who could afford the usual price of a ticket, but who, it is reasonable to believe, as readily took advantage of the free performance as those who were utterly unable to spare the usually required amount, although having a good deal of taste for music.

ORCHESTRAS in England are made up of a large foreign element exactly as they are here. A controversy was recently indulged in concerning the foreign element in the Philharmonic Society of a large English city, the pros and cons being much debated. At last the weight of opinion rested on the side of the neglect of native music and musicians

by the foreign element which had been introduced into the working of the society. If this is the state of affairs in England, it is equally as bad here, for purely American musicians are in a hopeless minority. No doubt, time will alter our position in this respect, but at present the foreign element is needed, for without it but little progress would be made in the musical education of the country. In the far future, native music and musicians will be able to successfully cope with their foreign competitors, both as regards ability and numbers. Now hard work is in order if this goal has to be reached.

THE viola has now and then been treated with the prominence it deserves. The "Harold" symphony, by Berlioz, may be mentioned as a unique work of its class, on account of the important obligato part assigned to the viola. Mozart, in one of his quartets in B flat, has given to the same instrument specially florid passages. One reason advanced for the general neglect of the viola years ago lay in the fact that "viola players were always taken from among the refuse of violinists. When a musician found himself incapable of creditably filling the place of violinist he took refuge among the violas. Hence it arose that the viola performers knew neither how to play the violin nor the viola." So says Berlioz in his volume on "Instrumentation." Happily this condition of affairs long ago passed away, and now the viola is written as carefully and brilliantly as almost the violin itself. Viola performers now always have to execute an important part, which makes it to be regretted that even good orchestras are often but illy supplied with them, lacking an adequate number.

THOSE practising on brass instruments have not the best wishes of their neighbors. The dreadful noises that are obtained by beginners from cornet, trombone and tuba are altogether calculated to disturb the rest and peace of everybody but the musical aspirants themselves. An odd advertisement recently appeared wherein "A Brass Quartet" asserted the fact that they were anxious to find a room to practise in. With more than ordinary modesty the advertisement went on to say "that a disused workshop or room would suit." Thus our enthusiastic admirers of brass tubes proclaimed their willingness to banish themselves from society purposely to become fair performers on instruments only fit to be heard in the open air. It must be admitted that the playing of a fine brass band affects its hearers in an almost equal degree as an orchestra, if in a different way. What should be protested against is the public performance of a crude brass band, made up of performers who have scarcely learned how to produce a tone properly, and who have not obtained the necessary degree of execution to play ordinary pieces decently. Such bands are an abomination.

Music at Erie.

[CORRESPONDENCE OF THE COURIER.]

ERIE, Pa., August 5, 1882.

J. DE ZIELINSKI, of Detroit, who is here on a visit, was engaged by the First M. E. Church to give an organ recital on Monday evening, July 31. He was assisted by Emma Forsyth, a distinguished singer from abroad. Her selections were: "Rejoice greatly," from "Messiah;" "Hear my prayer," Mendelssohn, and "I will Extol Thee," from "Abraham," by Molique. Mr. De Zielinski played the following programme: Introduction and fugue in D minor, Gladstone; adagio in D, Tilborghs; march in G, Smart; melody in C, Guil'mant; offertoire, No. 2, op. 35, Lefebure-Wely; maestoso in E flat, Collin, and the Pilgrims' Chorus from Tannhäuser, arranged for organ by Liszt. Of course, the selections and the manner in which they were played, could not help but please the audience.

On the following evening Emma Forsyth took a benefit at the Park Opera House. She was assisted by local talent. Mr. De Zielinski was the pianist and musical director. The following was the very interesting programme:

Piano Solo—Valse brillante.....Moszkowski
J. De Zielinski.
Song—"Tis not true".....Mattei
Robert Henkler.
Scena E Cavatina—"Un'altra notte ancora".....Verdi
"Tacea la notte placida" "Trovatore"
Emma Forsyth.
Violin Solo—Scenes de Ballet.....De Beriot
Joseph Hoenig.
Song—"The Sailor's Grave".....Sullivan
Geo. S. Brierly.
Terzettino—The Mariners.....Randegger
Emma Forsyth, Mr. De Zielinski, and Professor Henkler.
Piano Solo—Scherzo Capriccioso, Op. 50.....Haberbert
J. De Zielinski.
Romanza E Cavatina—"Di quei soavi lagrime," "Poliuto".....Donizetti
Emma Forsyth.
Song—"My Love and I".....Clay
Lizzie Covert.
Song—"I fear no foe".....Pinotti
H. R. Barnhurst.
Berceuse—"Chantez, riez, dormez," with violin obligato.....Gounod
Emma Forsyth.
Four Part Song—The Song of the Triton.....Molloy
Emma Forsyth, Lizzie Covert, Mr. De Zielinski and Mr. Barnhurst.

To use the language of a distinguished musical authority of this country, a gentleman that was present at the concert: "She exhibited the brilliant quality of her voice, its peculiar sweetness, and excellent method to perfection." H. R. Barnhurst, lately of Philadelphia, and one of the most glorious baritone-bassos in this country (I am told that he has been offered the position made vacant by the late Conly), Miss Forsyth and Mr. De Zielinski, were the recipients of rousing encores, though the others contributed also most acceptably to

the evening's entertainment, which drew a fair-sized audience of the *élite* of Erie.

Carelessness of the piano mover and jingoism on the part of the stage carpenter caused a serious accident to a concert grand Chickering furnished by Mrs. Z. Smith for the Forsyth benefit. The carpenter, who prides himself on his muscular strength, undertook to swing the piano when set up, and succeeded in throwing one of the front legs out, which threw the grand down, smashing the lyre and wrenching the other leg completely out. Fortunately, there was a smaller grand available.

H. V.

Notes and Actions.

....J. P. Hale is very busy.

....J. M. Pelton reports business excellent for the season.

....J. & C. Fischer made a shipment of pianos to Kingston, Jamaica, last week.

....Horace Waters, of Horace Waters & Co., is summering at Mount Desert, Me.

....S. R. Warren, of S. R. Warren & Son, organ builders, Toronto, Can., is dead.

....George Reichmann, with Sohmer & Co., and his wife are spending his vacation in the Adirondacks.

....N. Stetson, with Steinway & Sons, is spending his vacation at the Isles of Shoals, Portsmouth, N. H.

....O. E. Hawkins, of the Sterling Organ Company, was at the New York warerooms several days last week.

....C. W. Wadsworth, Peekskill, was in town on Friday. He handles largely the Estey and Standard organs.

....Calenberg & Vaupel have recently established several agencies in the Northern Mississippi and Eastern States.

....Becker & Lange, musical instrument dealers, Cincinnati, O., have dissolved partnership. Charles Lange continues.

....The insurance for the losses sustained by the Dielmann fire has not yet been adjusted, and some of the creditors are anxious to know why.

....George Nembach, of George Steck & Co., went on Monday morning to visit his family in the Catskills. He will remain all of the week.

....Mr. Cady, manager of the Southern branch of the Estey Organ Company, with headquarters at Atlanta, Ga., was in town during the past week.

....The music at the Northampton Street Congregational Church, Holyoke, Mass., is inspired by a \$190 organ purchased of M. J. D. Hutchins.

....Several of the pianos for the new music hall of Smith College, Northampton, Mass., have arrived and are in position, some of the rooms in the building being finished.

....T. H. Saxton, Port Jefferson, N. Y., does a large trade in the Mason & Hamlin and Sterling organs. Mr. Saxton was in town last week, making selections for the fall trade.

....Otto Sutro, Baltimore, in a communication to Behr Brothers, says that he expects to be in New York shortly, when he will call on them and place an order for some instruments.

....J. P. Hale has returned from his Western trip. He says that everywhere he visited or passed the crops were splendid, and that every one was full of expectations of a great business season.

....R. W. Blake, of the Sterling Organ Company, is reported to be recovering from his recent illness, and is now at Scituate Beach, Mass., where he expects to remain until he is restored to health.

....A. R. Cowles, Barton Landing, Vt., in a communication to a music house in this city, says that he expects to be in town on September 1. He sells the Standard organ as his leading instrument.

....Robert Martin was sold out by the sheriff on August 1. This sale was to have occurred long ago, but was several times postponed. It is said that the plaintiffs were European creditors, James Herzfeld being their counsel.

....A. Krell (Cincinnati) and wife, who has been making his headquarters in this city for a couple of weeks, left on Monday for home. During his trip he made a flying visit to Boston once and went to Coney Island ten times.

....Behning & Son have moved into their new warerooms, 15 East Fourteenth street. These apartments are elaborately fitted up and present a very neat appearance. In fact, they are among the handsomest show-rooms in the city.

....Steere & Turner, organ builders, Springfield, Mass., had been deprived of power since the Lyman street fire till Monday, when the power company managed by working night and day to secure a connection, and the firm is now at work again.

....Sohmer & Co. have been taxing their facilities all the summer to the utmost turning out instruments, yet, owing to the great influx of orders, their stock on hand is comparatively light. At this rate what will the firm do when the rush comes in the fall?

....J. & C. Fischer's new factory is being handsomely painted and decorated on the outside. The ground-color is a cream shade, on which "æsthetic" lettering will announce the

name of the proprietors. The other decorations have not yet been determined on.

....Behr Brothers' catalogue is highly eulogized by all the members of the trade who have so far received it. The following comment, which is one of many similar, is from Otto Sutro, Baltimore: "It is handsome, and very creditable to your taste and enterprise."

....Robert Edwards, with George Steck & Co., returned on Monday morning from a two weeks' visit to Ocean Beach, N. J., where his family are summering. Mr. Edwards delivered several lectures in Southern New Jersey during his visit. Religion and temperance are his leading topics.

....Mr. Cramblett, of Cramblett & Tomkins, Des Moines, Iowa, who was in town all of last week selecting instruments for the fall trade, left on Monday for home. Mr. Cramblett is agent for J. & C. Fischer, and says that there is an excellent prospect for the firm's instruments in that section.

....Thomas Goggan, of Thomas Goggan & Brother, Galveston, Texas, and his wife, arrived in this city on Saturday on their way to Minnesota, where the latter expects to recover her shattered health. Shortly after his arrival Mr. Goggan placed a large order with the Mechanical Organette Company.

....Ernest Lavigne, of Lavigne & Lajoie, Montreal, arrived in this city on Friday and made large purchases of musical merchandise and of Sohmer pianos. He spent a pleasant evening at the Alcazar with H. Sohmer, of Sohmer & Co., and with one of the staff of THE COURIER. He left for home on Saturday.

....There are quite a number of the musical fraternity of this city summering at Pine Hill, Catskills. Among them are H. Sohmer, of Sohmer & Co., and family; Augustus Schirmer, the well-known publisher, and family; Joseph Rosenthal; Director Louis Alexander, of the New York College of Music, and Signor Errani.

....A. B. Campbell, Jacksonville, Fla., passed through this city on Monday on his way to Saratoga. Mr. Campbell claims that Jacksonville controls the music trade of Eastern Florida, and says that freights from New York are cheaper to that city than to Savannah, consequently he infers that there is no fear of the Savannah people cutting into the Florida trade.

....The employees of the Shoninger Organ Company, New Haven, Conn., enjoyed a picnic on July 29, at South End. There were 150 persons in the party, and they enjoyed themselves hugely in the grove and did ample justice to a large and excellent clam chowder. The committee of arrangements were A. R. Goodnow, Fred. Camp, George Weir, John Gibney and Joseph Willard.

....Ernest Lavigne, of the firm of Lavigne & Lajoie, Montreal, Canada, was in town last Friday and Saturday. He left an order with Sohmer & Co., for eighteen pianos, to be delivered immediately. He expects to place an order with the same firm for some thirty pianos for one convent by September 1. Lavigne & Lajoie are among the most reliable dealers in Montreal, paying cash for all of the goods that they order.

....Among the visiting members of the trade to the city during the week were: T. H. Saxton, Port Jefferson, N. Y.; O. E. Hawkins, of the Sterling Organ Company; E. C. Garland, New Brunswick, N. J.; C. W. Wadsworth, Peekskill, N. Y.; Mr. Cady, Atlanta, Ga.; J. Lloyd, Jr., Red Bank, N. J.; A. B. Campbell, Jacksonville, Fla.; Thomas Goggan, of Thomas Goggan & Brother, Galveston, Tex.; Ernest Lavigne, of Lavigne & Lajoie, Montreal; W. J. Dyer, of Dyer & Howard, St. Paul, Minn.

....Behr Brothers & Co. have issued an illustrated catalogue of their instruments and patented improvements. It is elaborately and neatly compiled and excellently printed. The engravings are well brought out, and are said to be faithful representations of the instruments. The letter-press is full of descriptive matter, and contains much useful information. On the whole, the catalogue is one of the best designed and most elaborately finished ever issued in the music trade. It was printed by the Lockwood Press.

....Daniel Hess has this week imported several new styles of accordions. They are made by Ernst Hess, Klingenthal, Germany, who is said to be the best manufacturer of these instruments in the world, and they are the best of his productions. They are all elaborately finished, and some are gorgeously decorated in silver and gold. Their tone is said to excel that of any other similar instruments. Samples will be sent on application. Music dealers will probably find it to their advantage to secure these goods. Mr. Hess shows an elegant line of band instruments in great variety.

....Calenberg & Vaupel have recently made an improvement in their 7½ squares, which produces a full-bodied, liquid and resonant tone, which is said to be almost equal to that of a grand. Since the improvement was effected, the instrument has been meeting with a steady demand. The firm's separable uprights are also said to be meeting with remarkable success, and that the demand far exceeds the supply. Everyone who sees these instruments seems to appreciate them, for the reason that they can be taken apart, and removed in sections, thereby facilitating their entrance through doorways, which in many instances might be too small for the instrument. It must be borne in mind that the removal of the parts is done without the least injury to the instrument or its tone.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

J. Fischer & Brother, New York City.

1. Awake, my soul, to joyful lays. (contralto or bass). John Wiegand.
2. O Salutaris hostia. (soprano and tenor duet). "
3. Ave Maria. (soprano and bass duet). "
4. Ave Verum. (bass and soprano solo, with chorus). "
5. O Salutaris hostia. (trio for soprano, tenor and bass). "
6. Haec Dies, for Easter. (quartet). "
7. Terra Tremuit. (chorus). "
8. Veni Creator. (chorus). "

No. 1.—Although there is nothing new presented in this piece, it is nicely written, and shows some musicianly ability. One or two passages are capable of improvement.

No. 2.—Is superior to No. 1 both in ideas and workmanship. It exhibits study and practice on the part of the composer, and will please nicely sung.

No. 3.—An ambitious attempt which shows the composer in quite a favorable light. Some parts of the accompaniment are scarcely suitable for the text or to be played upon the organ. However, the music is better than the average, and can be recommended to singers.

No. 4.—The chorus of this piece is weakly harmonized, and the leading of parts not perfect. It has its good points, however, and deserves a certain measure of praise.

No. 5.—One of the best of Mr. Wiegand's pieces; affective, well written, and melodious.

No. 6.—A comparatively uninteresting work, the ideas being commonplace, and not presented in the best manner.

No. 7.—Is a plainly constructed work, having no special merit. It will, however, serve the purpose for which it was written.

No. 8.—The music of this piece is taken from a piano composition by Saran, and makes an effective choral piece. The accompaniment is full of interest, but calls for a good player.

New Foreign Publications.

IMPORTED BY EDWARD SCHUBERTH & CO., NEW YORK.

Instruction Books, Studies, Theoretical Works, &c.

FOR PIANO.

- Krause, Emil.—Op. 38, Ein Beitrag zum Studium der Technik des Clavierspiels in 100 Uebungen.
- Heft 1, Uebungen mit festliegender Hand. Net. \$0.75
- Heft 2, Uebungen zum Studium des leichten und ruhigen Passagespiels. Net. 1.00
- Heft 3, Uebungen zum Studium der Tonleiter. Net. 1.75
- Heft 4, Uebungen in Terzen. Net. .45
- Heft 5, Uebungen zur Einführung in den gebundenen Styl. Net. 1.20
- Heft 6, Uebungen zum Studium der gebrochenen Accorde. Net. 3.00

Overtures, Potpourris, Dances and Marches.

FOR ORCHESTRA.

- Reinbold, H.—Woiga Klänge. Walzer. 3.00
- Reuch, J.—Erothische Lieder. Walzer. 3.00
- Schuster, Wenzel.—"Wie könnt ich Dein vergessen." Gavotte. Parts. Net. .75
- Strauss, Joh.—From his operetta, "The Merry War." Op. 398, "On to the Battlefield March." Parts. 3.15
- Op. 399, Was sich liebt das neckt sich. Polka Française. Parts. 3.00
- Op. 401, Der Klügere giebt nach. Polka mazurka. Parts. 3.00
- Op. 402, Quadrille. Parts. 3.00
- Op. 403, Entweder-oder. Schnell Polka. Parts. 3.00
- Op. 404, "Violetta." Polka Française. Parts. 3.00
- Op. 405, "North and South." Polka mazurka. Parts. 3.00
- Op. 407, Italian Waltz. Parts. 4.40
- Suppl. F.—Overture to Post and Peasant; arranged for two violins, alto, cello and bass, by Fastlinger. 2.25
- Herzblütchen Marsch. 3.00
- Weidner, G.—Ein Blatt zum Kranze. Net. .50

FOR ZITHER.

- Grasmann, P.—Op. 8, "Die fidele Oberländer." 3.30
- Gutmann, F.—Op. 269, "Sehnsucht nach den Bergen." Tyrolienne. 4.40
- Op. 271, "In der Sennhütte." Ländler. 3.00
- Op. 272, "Haideröslein." Polka. 2.50
- Op. 274, Serenade. 3.00
- Lohr, Felix.—Op. 77, "Kladderadatsch." Potpourri. 3.00
- Marcellhou.—"Le Torrent." Grande valse brillante, arranged by F. Gutman. 3.00
- Rixner, Jos.—Op. 391, Gebirgs-Schlitten Marsch. 3.00
- Siewert, H.—"Maybells Peals." Parlor compositions, arranged by P. Renk. 2.25

Catholic Church Music.

- Lancelotti, A.—"O Salutaris." For mezzo soprano, with accompaniment of organ or piano. 65

Vocal Compositions.

ITALIAN SONGS.

- Mattei, T.—Op. 22, "Le Tourbillon." Grande Valse de Concert. 1.00

DEUTSCHE LIEDER.

- Ackens, C. F.—Op. 3, "Das Kindermädchen." Romanze für Mezzo Sopran. 50
- Alt, Franz.—Op. 584, Neun Kinderlieder mit leichter Klavierbegleitung. Two books, each. 75
- Becker, Ida.—Lieder aus der Kinderwelt. 2.00
- Buger, Wilhelm.—Op. 8, Fünf Lieder. Nos. 1, 2 and 5. Each. 50
- Nos. 3 and 4. Each. 40
- Desoff, F. O.—Op. 6, No. 5, "Nelken." For alto. 25
- Emmerich, Robert.—Op. 50, Sechs Lieder für Bass. No. 1, Schenkentüchlein; No. 2, Trinklied; No. 3, Regen und Sonne; No. 4, Ausfahrt; No. 5, Un' der Zweigen; No. 6, Wandernd. Together. 1.40

The Sultan has conferred the order Médjidié of the fourth degree on A. Comendinger, a dealer in pianos and music at Constantinople.

Briefs and Semi-Briefs.

....Halifax, N. S., has been patronizing the Boston English Opera Company.

....On Monday next, the 14th, Thomas opens his orchestral concerts in Cincinnati.

....Last week Toronto, Canada, had the pleasure of listening to Haverly's Opera Company.

....On September 4, the Hess Acme Opera Company will begin its season in Philadelphia.

....The States of Illinois and Minnesota are being "done" by the Chicago Church Choir Company.

....Herr Conried, of the Thalia Theatre, is expected to arrive in this city during the present week.

....Monday week, the 21st, Norcross' "Merry War" Company will open the Boston Globe Theatre.

....Next Monday, the 14th, the Alice Oates Opera Company will begin the coming season in Boston.

....September 14 will see the Thalia Theatre reopened. Its performances will be made as perfect and interesting as possible.

....Maurice Grau has engaged M. Capoul as leading tenor for his next season of French opera in the United States and South America.

....The Hess Acme Opera Company has been at the Pickwick Theatre, St. Louis, for over two months, and has achieved a success.

...."Der Freischütz" has obtained a more than usual success at the Eddy Street Opera Garden, San Francisco. It has run for almost a month.

...."Olivette," as represented at the Bijou Opera House last week, was quite successful. Selina Dolaro made a good impression, as also did Mr. Greensfelder, who enacted the rôle of *De Merrimac*.

....At the Metropolitan Alcazar "The Merry War," sung by the Norcross Opera Company, with the ballet divertissement led by the two premières, Bonfanti and Lepri, has proved attractive enough to crowd the house for the past week, and at the matinée yesterday. The "Merry War" is still the attraction at the Alcazar.

....The popular comic opera of "Olivette" continues to draw large audiences to the Bijou Opera House, and will remain the attraction at this house during the present week. On Monday evening, August 14, the "Snake Charmer" will be revived with all the costumes and scenery of the original production, and a cast including Selina Dolaro and Lilly Post in the leading rôles.

....The first of the "Christine Nilsson" concerts will take place at the Boston Music Hall on the evening of November 1. The name of the noble Swedish tenor engaged for these concerts is Bjorksten. Miss Hope Glen and the Mendelssohn Quintet Club of Boston completes the company. The members of the quintet club are: Isidore Schmitzler, first violin; Ernst Thiele, second violin; Thomas Ryan, clarinet and viola; William Schade, flute and viola, and Frederick Giese, violoncello.

....An ingenious device to arrest the spread of fire is to be introduced in the new Casino Building at Broadway and Thirty-ninth street. The ceiling over the stage is to be covered with a series of automatic sprinklers, each of which is to be capped with lead. Whenever the heat in the Casino rises to 180°—as it soon would do in case of fire—the leaden caps will melt and set free a copious and steady flow of water. It is believed by the architects, Messrs. Kimball and Wisedell that this device will render the stage practically safe from any serious damage by fire.

....Rudolf Aronson's new comic opera, "Captain Kidd," will be produced at the new Casino, under the direction of E. M. Stuart and James Scanlan, at the close of Mme. Théo's engagement. Mr. Stuart sailed for England on Saturday last for the purpose of seeking attractions for the Casino. He intends to return with twenty English chorus singers who will be heard in "Captain Kidd" and other light operas, which are to be given at the Casino during the season.

....The twenty-fifth annual festival of the Worcester Musical Association will be held in September. Among the choral works to be performed are Berlioz's "Damnation de Faust," Handel's "Messiah" and "Utrecht Jubilate," and Bach's sacred cantata, "A Stronghold Sure." The list of vocalists engaged for the occasion includes Mrs. Aline Osgood, Henrietta Beebe, Hattie Louise Simms, Mrs. George Henschel and Theodore Toedt, C. R. Adams, George Henschel, Franz Remmert and Myron Whitney.

....The coming season of French opera at New Orleans, under the direction of M. Defossez, will commence on November 10 and will end in February, 1883. The season there will consist of fifty subscription performances. M. Defossez's company will consist of 120 persons, and the principal artists already engaged are Mmes. Panchioni, Bernadi Hasselmans, Reine, Scholia, Belia and MM. Tournié, Guibertaux, Coudray, Puget, Debrat and Jourdan. After the New Orleans engagement the company will go to South America.

...."Patience," as given at Wallack's Theatre by the Boston Miniature Ideal Opera Company last week, was a great success. Miss Marguerite's *Lady Angela* was cleverly acted and quite well sung, but Master Harry Hamlin, as *Grosvenor*,

carried off the honors of the evening. He acted very well, and his voice is fresh and true. The part of *Patience* was fairly well done by Miss Jennie Dunn. As *Bunthorne* Master Arthur Dunn was fair, but he overdid his part. The orchestra was bad, the chorus fair.

....The Burlington "Four" and their "new orchestra," of Burlington, Iowa, gave a very successful excursion August 1. Their orchestra is composed of ten first-class musicians who are playing some very fine music under the direction of Mr. Wyman.

....G. W. Hunt, of Ionia, Mich., gave, on the 2d of August, a musical soirée at the residence of the Hon. Louis S. Lovell. He was assisted by several pupils, whose marked progress added greatly to the enjoyment of the evening. Mr. Hunt's playing was, as usual, brilliant, facile and extremely poetic. The following was the programme: Rondo and variation for violin and piano (Beethoven), Messrs. Balcom and Hunt; "The Swallow" (Abt), Mrs. Jackson; Tarantelle (Heller), Mr. Reynolds; op. 6, Grand Nocturne, for piano and violins (Schubert), Mrs. Mitchell, Messrs. Balcom and Hine; op. 54, a "In the Forest," b "On the Water" (Loeschorn), Miss Lovell; Flower Song from "Faust" (Gounod), Miss Thayer; Concerto, op. 10 (Rode), Mr. Balcom; op. 8, Idylle for piano, violin and harmonium (Milde), Miss Lovell, Messrs. Balcom and Hunt; trio, "Run up the Sail" (Smart), Mrs. Jackson, Miss Thayer and Mr. Holmes; a Romance Etude, op. 32 (Mason), b Rondeau, op. 1 (Chopin), Mr. Hunt; op. 12, Etude for piano and harmonium (Mikuli), Miss Lovell and Mr. Hunt.

Sock and Buskin.

....Robson and Crane open their season at Springfield, Mass., on September 25, with "D. A. M."

....D. D. Lloyd, the author of "For Congress," is making several changes in the last two acts of his play.

....Fred Lotto will take John Gourlay's place with the Salisbury's Troubadours during the coming season.

...."My Partner" will be played by two companies during the season under the direction of Louis Aldrich.

....Manager Bidwell, of New Orleans, has added the new Opera House at Pensacola, Fla., to his list of theatres.

....Walter Keys will resume his former position as treasurer of Haverly's Fourteenth Street Theatre on August 21.

....Minnie Palmer will appear in England next year. Her engagement is for twenty-six weeks, beginning June 4, 1883.

....Manager Duncan has already booked fifty first-class companies to appear at the Burlington (Iowa) Opera House this season.

....William Stafford, the Kentucky tragedian, has engaged Charles Tingay, of the Lyceum Theatre, London, for his company next season.

....Marion Elmore arrived from Europe on Saturday. She will "star" during the coming season under the management of Hayden & Davis.

....Robert McWade has been playing *Rip Van Winkle* at the Kalamazoo (Mich.) Opera House, Dr. F. H. Chase, proprietor and manager.

....Daniel Frohman, manager of the Madison Square Theatre, has returned from a week's trip to the Catskills, much improved in health and appearance.

....The Windsor Theatre alterations are already completed, and the house will reopen Monday, August 14, with McKee Rankin in "The Danites."

....William Elton made quite a hit in London as *Ben Barnacle* in "Billie Taylor," and his singing of "All on Account of Eliza" is described as "immense."

....At the Academy of Music, Kalamazoo, Mich., John V. Redpath, manager, Sol Smith Russell played *Tom Dilloway*, in "Edgewood Folks," to good house on August 1.

....Frohman's Dramatic Company has been playing a week's engagement at the Tabor Grand Opera House, Denver, Col., to very large audiences, notwithstanding the warm weather.

...."One of the Finest" was performed for the fifty-sixth time last Saturday night at the Fourteenth Street Theatre, and Gus Williams' successful engagement of seven weeks was brought to a close.

....Pettitt, Harris and Moore's "Pluck," produced Saturday night in London, was originally called "Luck." The title was changed as it had been used, it was discovered, for a piece of Claude Templer's, played at the Imperial, London, about three years ago.

....The managers of the Madison Square Theatre last week received from Bronson Howard the new play which he had contracted to write and have completed for them by August 1. It is said that Mr. Howard considers it to be the best play that he has yet written.

....The following named gentlemen connected with the Madison Square Theatre are enjoying themselves as follows: David B. lasco (the new stage manager) and Charles Frohman are visiting Chicago; Willie Seymour is summering at Marblehead, prior to an engagement at the Boston Museum.

....Brooks & Dickson have engaged for their "World" Company Robert Mantell, an English actor, George R. Sprague, Maurice Pike, Charles T. Nichols, George Conway, John J. Burke, H. A. Morey, Helen Blanke, Robert Brower,

J. M. Howland, Frederick Jerome, Jenny Lant, Fanny Barry and Katie Blanke.

....Haverly's Fourteenth Street Theatre brought a successful season of fifty-two weeks to a close last night. The year just ended has proven the most prosperous in the history of the house under the present management. The theatre will reopen for the regular season on the 21st inst. with "Ranch No. 10."

....Alice Dunning Lingard opens her season at the Park Theatre in Boston where she will shortly appear in "Divorçons" playing the part of *Cyprienne*. An interested public are requested to bear in mind that she has brought some magnificent toilettes from London and Paris, which she intends to display during the coming season.

....It is said the Kiralfy Brothers have engaged as their premières danseuses for the coming season Mlle. de Gilberte, of the Royal Alhambra Palace, London, and Mlle. Bajetta, of the Florence Opera House, Italy. They will do the proper caper in "The Black Crook," "Michael Strogoff," and "Around the World in Eighty Days."

....Lawrence Barrett sailed from Europe August 5. His season opens August 21. He will produce a new play entitled "Bankrupt," by Bjornstjerne Bjornsen. It ran at three theatres at one time in Vienna for over one hundred nights. It is based upon a financial crisis in Germany, and has been played in Germany, Norway and Sweden over three thousand times.

....George Clarke left on Sunday for Chicago to play the leading part in the sensational play of "American Born," produced there by the Frohman Brothers, with a cast further including Ada Ward, the Australian star; Charles Wheatleigh, John Dillon and M. A. Kennedy. It is produced under the stage management of David Belasco, the author of "La Belle Russe."

....The cool weather of the past week had a marked effect on the audiences at the Madison Square Theatre. A new play will be introduced at this theatre about October 9, and it is expected it will have as long a run as "Esmeralda." The business offices in connection with this house are to be enlarged, so as to meet the demand of the unusual large country business anticipated next season. This theatre is quite comfortable, even on the hottest night.

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Bremen	11	560
Genoa	1	140
Hayti	1	60
Br. Poss. in Africa ..	23	3,742
Br. West Indies	5	166
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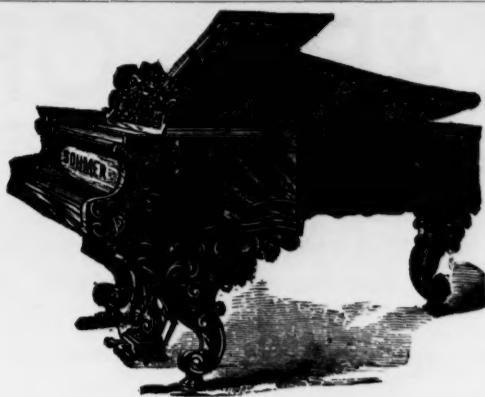
The Paris Opéra will necessarily always be a difficult theatre to manage on account of its immensity and magnificence. Certain charges in connection with it really seem enormous. That for sweeping, &c., which comes to 36,000 francs yearly, and that for gas, fuel, insurance, &c., which absorb between them 390,000 francs.

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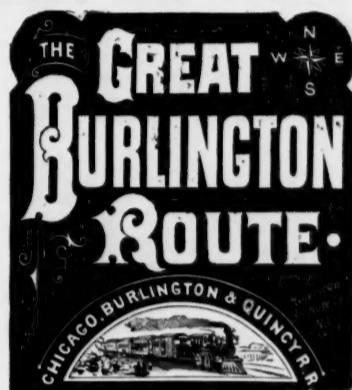
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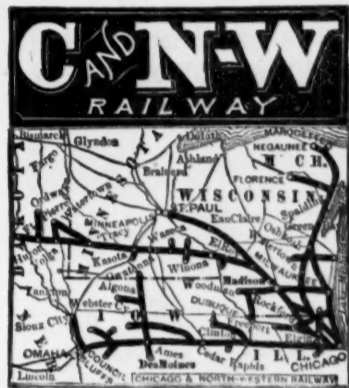
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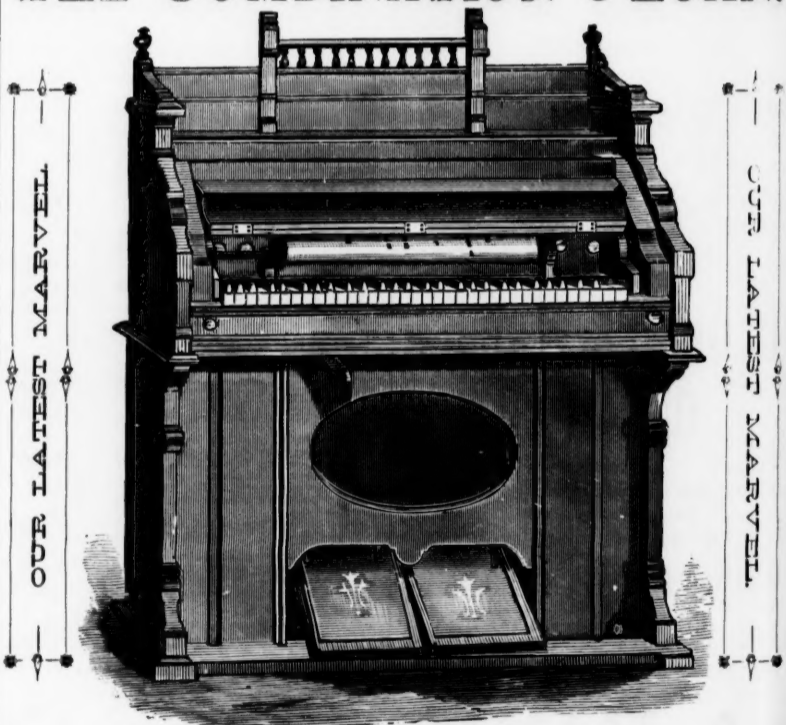
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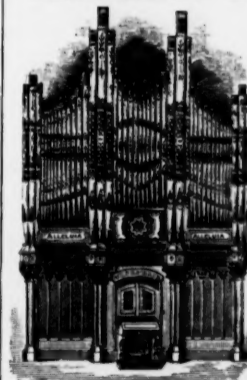
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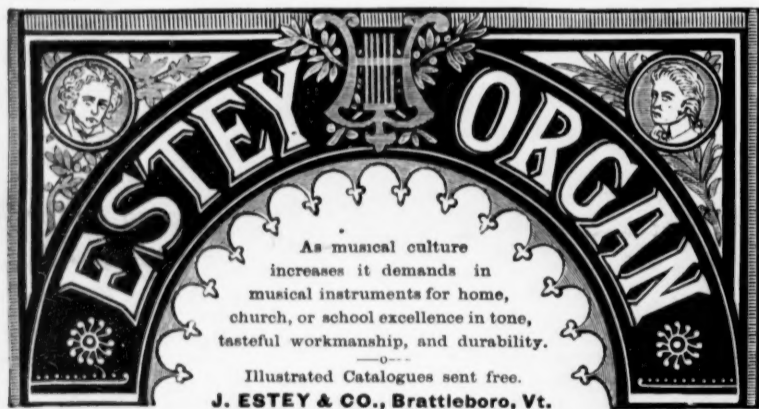
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